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ABSTRACT

This booklet details the proceedings of an international conference focusing on education in the arts in a multicultural world. An international perspective can be gained by encouraging the teaching of literature, music, arts, and drama in an culturally-unbound way, by establishing a progressive means of interpreting other cultures and other arts, and by escaping the teaching of the dominant culture. A variety of innovative techniques are recommended, such as the teaching of minority art history, establishing a system of minority artists in the schools, and developing an intercultural program in drama, music, and the applied arts. Arts arise from different philosophical, spiritual, and social backgrounds. A person can use this diversity to eliminate separateness by providing direct experiences which are not based solely on common elements. Proposals from the conference included: (1) organizing an information data bank and (2) stimulating positive discrimination in teacher recruitment. Among the major concerns were the upgrading of teacher training, the design of graduate courses, organizing follow-up conferences, and the provision of interculturalism within curricula. (NL)

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The CDCC's Project No. 7:
"The education and cultural development of migrants"

Arts education in a multicultural society

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Council for Cultural Co-operation
School Education Division

Strasbourg 1987

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The CDCC's Project No. 7
"The education and cultural development of migrants"

Fourth International Conference on Intercultural Curriculum

Arts education in a multicultural society

Bergen, the Netherlands, 23-27 February 1987

organised by

the International Association for Intercultural Education
(IAIE)

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The views expressed in this document are those of the author and do not necessarily reflect those of the Council for Cultural Co-operation of the Council of Europe

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PREFACE

The closing speech of this conference on «Arts education in a multicultural society» by Maura Rolandi Ricci - on behalf of the Council of Europe - concluded with the very message that underlies this fourth conference on the intercultural curriculum:

«Intercultural education, the only chance we have!»

By the time that Project No. 7, on the education and cultural development of migrants, finishes, Ms Rolandi Ricci argumented, Europe will see a stabilisation of migration, whereas new technologies will be pushing on our doorsteps in the full range of their consequences. Migration may stabilise, multiculturalism will strongly increase by the freedom of circulation and establishment to be reached in 1992 inside Europe.

The Europeans will be on the move, more than they ever were, and with them, their cultures.

It is good to be aware of the fact that intercultural education has the full support of the Council of Europe in these times of change and challenge.

John Lilipaly - a member of the Dutch parliament - opened this conference and quoted Theunis on ethnic minorities and their educational/ societal chances:

«They rather see my hands than my face»

Lilipaly continued:

> «This is, alas, still a true word. But we do have a face! We do not want to hide, we want to show ourselves to the society we live in. We - and this is true even more for our children, who were born here - we want to have our share and have our impact. Until now this is not going well enough: educational achievements too often are still below the average, and many of us are unemployed. These things will have to change. If not, Europe will very soon have an ethnic proletariat.» (LILLIPALY p. 2)

In the approach pursued in Dutch intercultural policies Lilipaly attributed a key position in intercultural education to the training of prospective teachers in teacher training colleges. The nature of the training combined with the person of the teacher are essential factors in a successful intercultural education.

The message is clear:

An investment in the training of teachers in intercultural (arts) education means investing in the future; it means investing in those who will shape the future: our children.

1. THE CONTEXT OF THIS CONFERENCE

The conference «Arts education in a multicultural society» is the fourth conference in a sequence of international conferences on intercultural education and curriculum.

The «Nijenrode» conference in 1982 resulted in a book «The practice of intercultural education» and took place in the Netherlands. The 1984 «London» conference was on cultural and ethnic diversity: the resulting book was presented at the Bergen conference by Keith Kimberley and Crispin Jones.

The third conference - dealing with teacher education - was held in Kolmården, Sweden.

The «Bergen» conference of 1987 will result in a book for those who are engaged in intercultural arts education, especially in music, drama, literature and the visual arts. This book will be edited by:

- Pieter Batelaan (IAIE, SOL)
- Bram Donkers (SLO)
- Ati Schermel (LOKV)
- Paul Scheulderman (SOL)

The Organisation Committee of this conference consisted of:

- all members of the editorial committee PLUS
- Jagdish S Gundara (IAIE, Centre for Multicultural Education)
- Staffan Lundgren (IAIE, Swedish Board of Universities and Colleges)
- Tineke Bunnik (Secretary)

The Committee for Guidelines consisted of all members of the Organisation Committee PLUS:

- Stig Eklund (Umea University)
- Heiko Herwald (University of Luneburg)
- Frances Shepherd (Darlington College of Arts)

Financial support came from:

- The Council of Europe,
- The European Cultural Fund,
- The Dutch Ministry of Education and Sciences,
- The Dutch Ministry of Welfare, Health and Culture,
- The Dutch National Curriculum Foundation (SLO)
- The Dutch National Organisation for Arts Education (LOKV).

The report following now is composed as a mixture of a formal report and a collage of relevant statements, arguments. It attempts to make the delegates speak for themselves as much as possible, either directly by personal quotations, or indirectly through their working group report formulated by the secretaries. In the footnotes the secretary's name plus page number are referring back to the group reports.

The Rapporteur wishes to thank the secretaries of the working groups for their clarity in reporting - this was most helpful in the process of composing the report you are reading at this moment.

2. ARTS EDUCATION IN A MULTICULTURAL SOCIETY

CONTEXT, CONCEPTS AND ARGUMENTS FROM THE PLENARY SESSIONS

This fourth international conference on intercultural curriculum was focused on the subject areas of the arts, being: music, drama, literature, arts-crafts and design. A courageous choice of the organising committee since we all know and experience that in virtually all school systems the arts are in danger, in the margin of the curriculum or under threat to be marginalised.

It showed that the organisers of this conference knew the history of the CDCC's Project No. 7 very well by bringing into practice one of the recommendations of the seminar «Querying the intercultural approach» held in 1984 in Brussels:

> «One of the most apposite means of putting intercultural theory into practice is to give all child and adult members of all groups the opportunity to build up their own family and community saga. It is in their history in which they have their roots. Cultures divorced from history are mere folklore.» (Marcel Leurin p. 19)

Using a little bit of methaphorical discourse, adapting the above citation to the Bergen conference we can see the plenary sessions in line with the spirit of Leurin's recommendation.

Professor Kwant showed the delegates the increasing number of intercultural elements in the different cultures, vivid examples illustrated that inter-culturalism is by far not an invention of the 20th century.

The presence of intercultural elements and features does not automatically lead to mutual understanding and tolerance, in order to reduce the weight of the social and cultural barriers the presence of artistic expression in intercultural education is badly needed because of its affective and emotional involvement.

> «Artistic expression should have its place in intercultural education in two ways. Firstly the student must be informed about the field of artistic expression. They will discover that this field exceeds the culture bars. They will come to know not only what separates cultures but also what connects them from within. This field moreover informs them about men better than a course of anthropology. In this way they discover what is common to all and this is useful, even if there is more community of problems than of solutions. Secondly they should, in accord with their talents, take part in artistic expression, together and for one another; they learn to know one another in a new way. They will see that all the human problems are present also in themselves but not along the line of culture barriers but along other, deeper lines.» (R C Kwant p. 12-13)

«Cultures divorced from their history are mere folklore.» (Marcel Leurin) And what about images-art, divorced from their origin; divorced from the values they represent; what about images - and those who use and apply images - set in the prison of a eurocentric view?

Arts education, art history locked in a cultural prison?

Jagdish Gundara dealt with this problem in his plenary presentation on «Art history in a multicultural society»:

> «Since art teachers are anxious to treat their pupils as individuals they can only do so if they accept such individuality not as an abstracted concept but one which entails a complex recognition of the social reality of those individual children. When teachers expect children to get artistic inspiration from a poem, a story, an historical event, a geographical, mathematical or scientific study, children engage in this reading from the knowledge and values they bring to the classroom.»
>
> «Teachers cannot expect to make sense of the complex inner and outer realities (1) which children have if they themselves are locked in a 'cultural prison'». (Gundara p. 1)

In showing a lot of images, and by embedding them in an appropriate set of contextual facts, and sets of values Dr. Gundara projected a mental «image» in the delegates minds of art history in schools that needed rethinking and reconstructing.

> «The challenge to arts educators is one of establishing a more progressive, non-repressive and non-manipulative way of interpreting other cultures and other arts. A basic problem then for teachers is how to avoid defining the other, by defining itself in the light of other.
>
> This does mean that an uncritical study of art history would lead to reinforcing the stereotypes of the «mysterious orient» and its exotic art. This is a matter deserving of some critical thought because art history does present us with powerful visual images. A denominative mode of teaching about visual images and literary knowledge provides teachers with powerful tools. Therefore, the first process we may have to consider is to 'unlearn' as Raymond Williams says 'the inherent dominative mode' (2).
>
> In the case of the western culture this unlearning and letting the 'other speak' for itself is an ethical question for the western man. Part of this process would entail avoiding the depiction or the containment of those outside the denominative framework, be they blacks, women or 'orientals'.
>
> Art historians and teachers can assist in dismantling the mythical notions of the mysterious Orient, the uncivilised African or the curious Amerindian. This would require the development of what Said has called 'an oppositional consciousness'.»

---

(1) R Taylor. Educating for art, critical responses and development. London 1981.

(2) R Williams. Culture and Society 1780-1950. London 1958, p. 376/ p. 107-130.

«Teachers therefore need to ask the most fundamental questions about artistic endeavour at the human level as a whole. At this seminar this can entail discussions between literature, drama, music and art teachers. This would hopefully provide a way of not being locked into a discourse of a single discipline.» (Gundara p. 26)

Paul Scheulderman's plenary presentation was dealing with the issue of education being a culture-bound activity. Education was seen in the light of a special kind of socialisation: the aesthetic socialisation. Treating concepts like «freedom to act», «independent behaviour», «responsibility in behaviour» «developing one's identity» unfolded the way in which Scheulderman's pedagogical ideas are shaped according to Habermas and Ryle. Rejecting the bourgeois-art ideal that emerged out of Kant's conception of art (Art as «Ohne alles Interesse»), Scheulderman continued:

«This bourgeois ideal developed into an art-pedagogy without obligations, in which one is engaged in not obliging, not political, aesthetic contents. Without obligations and not political? In daily school practice the contrary turns out to be the case. When, on the grounds of a revision of norms and values, finally the contents of art education also come up in discussion, new developments are kept outside doors with success, by appealing to the absence of engagement and the disinterestedness of arts.

To what extent can art-pedagogues be without engagement? To what extent can the contents of education be without obligation? For several centuries, statues, paintings, buildings are made for representative purposes. From the beginning the bourgeois art was used to convince oneself and others of who and what one is.

The sometimes breathtaking beauty of these products made Kant point out these aesthetic experiences as a separate issue that goes beyond the interests of society and made him value them as 'Interesselos'. This metaphysical reduction of norms separated the aesthetic experience from its social background. In civil society it has worked out into a conception of art, in which not historical and social ideas, but such as the correct shape, the correct proportion and the pure observation, predominate.

I claim that such an idea is static and conservative of character and has lead to conservatism, regression of culture, regression of tolerance, and in the end flat aggression.

What does the art-pedagogical practice, which orientates on these values, look like? And in view of the problems of aesthetic socialisation, what chance do children have, in a metaphysical conditioned art-pedagogical regime, to get round to their everyday reality, which plays an important role in the development of their identity?» (Scheulderman p. 6)

According to Scheulderman, art education in the common school practice can be described as:

> «It is admitted that children have a natural need to make images of things, reality fanatics they are. This wish is met by not interfering with them. They even get assistance to improve their ability to portray; they are offered various materials and techniques. The free game with art media imperceptibly leads to the appreciation of the traditional artistic forms and the norms that go with it. In lessons on observation and imagination children learn something about the observation without engagement, about the autonomy of 'seeing', about form principles. Without effort they learn, a-historical, to abandon social and cultural needs, to consider contents of no importance. The ideal design is achieved by giving up reality. Abstraction is more appreciated than concretion, beauty is thought more of than function. They call it 'art quality' and present it as an unassaisable, absolute value.
>
> In this way, children are introduced in a strictly empty profoundness. And so what education should accomplish is prevented; that children should get increasing proficiency to handle reality.» (Scheulderman p. 7)

The way out of this dilemma can be found in turning upside down the sources from which art education departs from: starting from every day reality instead of taking of from the «official fine arts»:

> «The essence of art education I urge for, I do not find in the fine arts. I won't find the heart of art education I believe in, in art strategy or artistic contents. Of course, I appreciate avant-garde and its efforts to show us what is not. But that doesn't keep me from being sure of the fact that little from that field is fit to set going the education I have in mind. What remains? I think we should concentrate on the heart of the act of the arts, the aesthetic practice. Not on the practices of the highly talented individual, the artist, but on the aesthetic practice of all and of all day.
>
> The daily reality is characterised by several meaning-forming sign systems of its own. It is true that its contents are subjective and trivial, strongly biographical and place-bound, but they are constitutive to the aesthetic socialisation. We are challenged to take the small, daily events seriously. Teach children to analyse the aesthetic aspects of their everyday life; let them experience the relations between their individual experiences and the social setting; let them discover that the subjective, individual relations with people and things are connected directly with main needs in society; make those connections to be understood and criticised; let them experience that reality is an achievement of men; that freedom means that you have the possibility to act differently.» (Scheulderman p. 9)

Would Scheulderman agree with the following paraphrase of the earlier borrowed statement of Leurin?

> «Images (art) divorced from every day reality are mere empty profoundness!»

Professor Harold Rosen's plenary presentation on «The narrative in intercultural education» could be called a powerful actualisation and application of the key idea that is running through this chapter: Marcel Leurin's plea for giving the opportunity to build up and share one's stories in order to provide a genuine (political, sociative, etc) context to cultural phenomena. Rosen did so in practice by lecturing on the phenomenon and, of course, by telling stories.

Picking out some aspects from this presentation:

- Telling stories is offering one's testimony to each other;
- Telling stories is saturated in every day life;
- Regrettably, being anecdotical is often regarded as lowering the level of discourse;
- Stories can be called citizens of the world;
- Stories travel so well and they are easily mixed in the child's ideas (or stereotypes);
- Stories seldom arrive complete with their ethnic context, children will supply another;
- Telling stories per se is not intercultural;
- Stories are a universal cognitive resource for the mind.

Some conclusive axioms taken from Professor Rosen's talk:

1. Transcultural narrative is not ipso facto intercultural narrative.
2. Many narrative will not cross bounderies without negotiation.
3. Narratives may cross cultural bounderies, but at the same time they can be(come) offensive poison.

Bram Donkers' contribution to the plenary sessions, entitled «Arts education as an aspect of cultural education between attitude and mosaic work» was a mixture between his experienced ideas and a picking-up of themes, arguments and conclusions that lived during the conference.

Donkers reiterated as a start a number of educational activities taken from his last year being in the faculty of a protestant teacher training college to show the conference the «level of common sense problems» that are present in education; seen through multicultural glasses. In this account Donkers defined his college as a 'mosaic college' in which unity was developed and determined by the force of its counterparts; thus referring to the title of his lecture.

The line of argument of Bram Donkers in an edited summary:

- Dutch schools are willing to be active in intercultural education, but it is felt that knowledge and experience is lacking.
- An intercultural approach should permeate all subject areas. Of vital importance is the teacher's attitude and the content taught.

- Nationwide (intercultural) educational objectives can't be specified beyond the level of a set of intentions; our constitutional right of free establishment of education secures this.

- Intercultural arts education is «highly vulnerable» seen from a perspective of content since the arts are strongly related to meaningful expression in and of culture(s).

- Intercultural arts education is often seen as (or restricted to) instrumental to other subject areas.

- Listening to music, making music, exercising music and movement, discussing music should not be limited to the Western European music idiom but should for example include Mediterranean, Afro and Asian music cultures too.

- Drama as a method has no intercultural load. Instrumentally used drama is extremely well equipped to emphasise and put forward intercultural messages and values.

- Arts and crafts, and textiles - seen from a technique/material point of view can be taught both from a multicultural and/or ethnocentric perspective; the teacher's role and choices are vital in this.

- Ample opportunities - in terms of intercultural education in arts, crafts and textiles - are provided if the image and design processes are starting points in arts education.

- Due to its inquisitive attitude towards images, art criticism should be intercultural by definition.

- In Western European cultures, dance is intercultural by definition. Focussing on the dominant culture in dance education would lead to alienation to the world experienced by one's students.

- Establishing a system of (minority) artists in schools might be positive in introducing aspects of intercultural arts education, provided these artists be professional enough to avoid the ever-lurking stereotypes.

- Bringing in minority art (history) into the dominant culture by non-experts tends to have a discriminating rather than an integrative effect. (see Bram Donkers' paper/abstract)

3. REPORTS FROM THE SEMINARS

Five seminar groups were established during the conference, in order to work out in depth the items raised in the plenary sessions; in the discipline-specific papers and all this in relation to the delegate's experiences and framework provided in Pieter Batelaan's Introductory paper (p. 2, questions 1-8).

Re this given framework it should be kept in mind that most of the seminar groups expressed unease or discomfort with it to serve as a strict set of guidelines shaping the lines of discussion.

Despite this remark, one may conclude that all seminar groups showed a considerable amount of imagination in discovering crucial aspects in their discipline intertwined with the role of the arts in a multicultural society.

The following chapter, based on the reports of the secretaries of the seminar groups, is composed partly as a collage describing the atmosphere, and partly by following the structure of the eight questions in Batelaan's introductory paper.

Of course, the composer of the collage accepts full responsibility for the interpretation and selection of the various parts leading to the synthesis of the collage.

The five seminar groups:

Group A: Music:

Chairman - Frances Shephard
Secretary - Gordon Cox

Group B: Crafts, arts and design:

Chairman - Stig Eklund
Secretary - Simon Pugh

Group C: Drama:

Chairman - Ursula Coburn-Staege
- Godfrey Brandt
Secretary - Elyse Dodgson

Group D: Literature:

Chairman - Keith Kimberley
Secretary - Sigrid Luchtenberg

Group E: Intercultural arts education policy:

Chairman - Jagdish Gundura
- Gerd Hoff
Secretary - Keith McLeod
- Gerd Hoff

3.1 SEMINAR GROUP A: MUSIC

Papers submitted to the music group:

SHEPHARD, Frances. Indian music at Darlington College of Art, a case study of multicultural music in art education.

LOOKMAN, Judica. Music: an intercultural approach.

COX, Gordon. Some reflections on music in the multicultural curriculum project.

The priority of the music group was to «explore the practical implications of an intercultural approach to the music curriculum which would address our concerns as musicians, musicologists and music educators.» (Cox, p. 1)

The practical approach was embedded in an awareness of the importance «to our debate of such matters as anti-racism, pluralism and multiculturalism.» (Cox, p. 1)

The discussions were summarised under three headings:

- Music education and the aims of intercultural education.
- The content of intercultural music curriculum.
- The development of strategies and materials implementing the intercultural music curriculum.

3.1.1 MUSIC EDUCATION AND THE AIMS OF INTERCULTURAL CURRICULUM

The nature of the discussions of the music group strongly attributed to the rethinking and operationalisation of the three levels of knowledge operating in arts education described in Pieter Batelaan's introductory paper and in the programme. Quoting the brochure:

«Therefore we distinguished in arts education at least three levels:

1. the level of knowledge: what and how to teach about the arts.
2. the level of understanding and reflection: how to look and listen to works of art.
3. the level of skills: expression.» (see p. 2)

Bearing in mind key concepts like: similarities, differences, open/narrow-mindedness to cultural diversity; the contribution of music education Cox reports:

«There is a diversity in the music of different cultures because they arise from different philosophical, spiritual and social backgrounds. If this diversity is not presented positively, it can separate groups. When individuals are open to one another, making music becomes a means of sharing, and can cross cultural bounderies.»

«It is the function of music education to give all pupils a direct musical experience and to structure ways of increasing their intercultural awareness and overall development.

We have also a responsibility to facilitate minority ethnic children to develop within their own cultural musical styles.» (p. 1-2)

The music group stressed an integrative approach within the arts, within culture in general and within different school structures:

«The central focus of music education should be the musical experience, but an intercultural approach will necessarily include multi-sensory work with such areas as theatre, dance and the visual arts, as well as forming connections with other subjects of the curriculum. This will enhance the frame of reference that children will experience within music education. (Cox p. 2)

3.1.2 THE CONTENT OF INTERCULTURAL MUSIC CURRICULUM

«The music curriculum should be based on the common elements that we can find in musical behaviour and musical language. This approach provides a way in for teachers, connecting with their own background, and allows children from different cultures to contribute their knowledge and skills to the educational process.» (Cox p. 3)

«But an approach based on common elements alone will not necessarily achieve the aims of an inter cultural curriculum. Children must experience cultural diversity as an aspect of music education.

The presentation of different musical cultures must be supported by examples of effective practical music-making both from the countries of origin as well as in new contexts, eg Surinamese in the Netherlands and Pakistanis in the United Kingdom.» (Cox p. 3)

3.1.3 THE DEVELOPMENT OF STRATEGIES AND MATERIALS IMPLEMENTING THE INTERCULTURAL MUSIC CURRICULUM

Looking at the curriculum in new ways, that is what would be the result of an intercultural approach, but in such a way that it permeates all the work of an institution.

Policy may be the first action in trying to formulate and include aims into the curriculum formats of schools and school systems. The operationalisation of the specified intercultural aims needs to be «followed up with detailed work on the philosophy and an ideology, the collection of stimulus materials and detailed suggestions for practical work in the classroom.» (Cox p. 4)

Reconstructing and rethinking the curricula in music education according to the concept of intercultural education is the case in all its consequences. A case in which the walls of isolationism are to be broken down; a case in which communication networks are badly needed; a case in which the IAIE could be of help.

3.1.4 RECOMMENDATIONS FROM THE MUSIC GROUP

The music group considers the work commenced in the Bergen conference as being important to the field of intercultural music education and recommends that the IAIE assist the group in four ways:

a. establishment and development of an international music education network.

b. setting up a newsletter for communication within that network.

c. contacting publishers interested in the intercultural field.

d. setting up two follow-up meetings as a sequel to Bergen.

Besides the outlining of strategies which could develop an intercultural approach to the music curriculum, an agenda for these two meetings would have to pay attention to the review of current research in intercultural music education and research and practice applicable to the field sponsored by the Council of Europe.

The two proposed meetings should produce a strategy on which a five-year project can be founded.

«Central to the project would be the development of work based on first hand musical experience of other cultures.

Arising from the project would be:

1. a set of guidelines for implementing the intercultural music curriculum;

2. the collection of stimulus materials on video and audio cassette;

3. handbooks for teachers and pupils;

4. conferences, workshops and seminars disseminating in-service teacher education.» (Cox, p. 5)

3.2 SEMINAR GROUP B: CRAFTS, ARTS AND DESIGN

Papers submitted to the crafts, arts and design group:

LENNTORP, Sigrid. To learn and to understand pictures in education and intercultural communication.

PUGH, Simon. The emperor's new clothes: seeing art through education.

The group explored the place and claim of the arts in and towards the (intercultural) curriculum:

> «In that art both can and must be used as a tool in intercultural education, it is no different from any other subject in the curriculum. Where art differs from other subjects is the way in which it is marginalised in the curriculum of most European schools, especially at secondary school level.
>
> To divest sole responsibility for an intercultural approach within a school curriculum onto the art programme would be to marginalise intercultural education as well.» (Pugh, p. 1)

Furthermore intercultural arts education was investigated on its aims towards education and whether it should permeate the whole setting of a school or should be treated as a separate subject:

> «The aim of intercultural education should be its total integration into the fabric of the entire education system. Intercultural education should not entail establishing a brand new set of pedagogical practices, but it should permeate all subjects in methodology and research practices, but it should permeate all subjects in the curriculum at all levels. The 'skills and knowledge' referred to in the briefing paper for the conference (page 2, question 5 refers) that need to be learned are not 'different' from those in existing curricula but must be redefined with a greater sense of critical awareness of prejudice and stereotyping, of the relations and operations of power, and of the ways meaning is constructed.» (Pugh, p. 1)

The overarching notion and definition of «interculturalism» urged for in-depth discussion. Sigrid Lenntorp's paper and the exhibition of project work related to it, proved to be very helpful in discovering the very concept of interculturalism, and can be illustrated by

> «describing two extreme points of view. On the one hand, countries with a less evident cultural diversity tended to see interculturalism as a broad and sympathetic education into an understanding of those under threat of poverty, oppression or imperialism.
>
> On the other hand, countries with a more visible cultural plurality are forced to confront issues of power and oppression more directly, with a corresponding need to address direct prejudice and over, as well as covert, racism and to recognise diversity and the complex modes of cultural construction in a plural society.» (Pugh, p. 1)

«Interculturalism is not a form of syncretism, but a recognition of a dynamic that acknowledges the richness of different cultural expressions within a dominant culture that is constantly subject to redefinition, creating new forms that often combine elements from the many cultural alignments. Such combinations often marginalise or trivialise the elements appropriated. This is a particularly poignant issue for art production and art education, arenas where cultural identities are tested out in a highly visible way.» (Pugh, p. 2)

In Phil Cohen's background paper the group discovered an appropriate model of interculturalism in which anti-racist education was included; but Cohen's paper served as well as a badly needed bridge from theory to practice:

Phil Cohen's framework of anti-racist education cultural studies methods applies equally to the broader aims of interculturalism. He cites two distinct but linked levels:

«a. to decode and deconstruct racist representations, including those produced by students;

b. to elicit and give expression to cultural materials which resist or are repressed by racist discourses.»

These two levels form the basis of a response to the first two questions in the conference briefing paper (p. 2, questions 1 and 2 refer).

There was a general agreement that a general cultural studies model is a useful model for all arts education. The <u>first</u> level must be a deconstruction of existing material that is available in schools, both the «classics» and the «high culture» that most people come into with as well as extant text books and the media (especially television, through which most pupils drive their model of the world, «their» culture and the dominant ideology).

This critical approach should be a model for education anyway: that no pupil, however young, should accept any cultural material without question or any representation as truth.

The <u>second</u> level involves a range of cultural redefinitions and expressions that pupils can begin to articulate supported by a range of institutional interventions: the appointment of staff of non-European origin, the development of resources and research, and the re-examination of the way in which teachers, as well as teachers who teach the teachers, are taught.» (Pugh, p. 2 and 3)

3.2.1 <u>PROPOSALS AND RECOMMENDATIONS</u>

The crafts, arts and design group proposes:

- to use existing materials, existing structures and existing resources.

- to make an inventory on appropriate materials, resources courses and programmes.

(cfr. The LOKV-Databank and the LOKV/ABV introductory and advanced courses «Art education in a multicultural society)

Furthermore the following proposals are made according to Phil Cohen's structure of two levels:

«on the first level: to develop teaching packs that offer models for engaging critically with existing classroom material;

- provide in-service teacher training courses to engage debate, including regionally, or even school-based, out-reach programmes;

- and develop post graduate courses which could build qualifications in 'critical studies' into a career structure for teachers.»

«on the second level: there is a need for a gradual but progressive re-examination on the content of the curriculum, rather than just the method of reappraisal. The group felt that this could only be perceived as radical and serious:-

- if teachers' employers begin a programme in favour of positive discrimination in both teacher training and school employment in favour of teachers of non-European origin;

- additionally, space must be given in the school curriculum to the diversity of cultural expression that is marginalised by the dominant modes of cultural activity, and to specially prepared projects that stress an intercultural approach, for example Toos Dijkhui's and Ati Schermel's 'Make-up project' for LOKV in the Netherlands.» (Pugh, p. 3)

On the policy level the recommendation is made:

- to engage the teacher unions in a very explicit way in debating the proposals made above. The neutrality badly needed in debates like these often can be provided by teacher unions and their representatives.

Sharing Robert Ferguson's concern about the mass media and their impact on the pupil's view of the world (including culture), the group:

- proposes to the IAIE to plan a conference on mass media related to «the central problem of the way in which meaning is both made and offered to pupils» (Pugh, p. 4). Keywords in the agenda could be: high art, popular culture, interculturalism, etc.

3.2.2 TWO PROJECTS AS A DIRECT RESULT OF THE SEMINAR

Two parallel curriculum projects were founded during the seminar. The first project - on art for 12-16 year-old pupils - will be hosted and stimulated by the LOKV and SLO, both institutes are based in the Netherlands.

The Institute for Art Teacher Education at Umea University (Sweden) will stay in close contact with the LOKV and SLO and an attempt will be made to contact an art teacher in the United Kingdom in order to make a start in building up an international reference group.

The home base for the second project will be teacher training centres in art of the SOL (Utrecht) and Interstudie (Nijmegen). The expected outcome will be described in terms of publishable curriculum proposals to be available by May 1988.

The faculty involved in both projects plans a working seminar in June/July 1988.

3.3 SEMINAR GROUP C: DRAMA

Papers submitted to the drama group:

BRANDENBARG, Nelleke, and KUYPER, de Jan. Does a drama teacher who handles his pupils with consideration automatically works from an intercultural perspective?

DODGSON, Elyse. Exploring the matrix: a drama of gender, race and class.

The work done in the drama group can be focused under the following set of headings:

- Drama educators lead different lives.
- What do we have in common, and what are the issues of mutual concern?
- Why drama?
- «Kinds of drama», the subject matter and methods.
- The neutrality of the teacher and an anti-racist approach.
- Observations.
- Recommendations.

3.3.1 DRAMA EDUCATORS LEAD DIFFERENT LIVES

«The group began by acknowledging the fact that, maybe, particularly in drama, we came from very different experiences of drama teaching and different educational structures. As far as we were aware, only in Britain is drama recognised as a subject on the curriculum (at least in most part of Britain), whereas in many of the other countries represented, teachers never really had the opportunity to teach drama exclusively, rather drama is used as a method in teaching language/ literature or even other subjects.» (Dodgson, p. 1)

3.3.2 WHAT DO WE HAVE IN COMMON, WHAT ARE THE ISSUES OF MUTUAL INTEREST?

Five issues were identified and discussed in the group:

1. The aims of intercultural drama in education

Once drama is given significance in its contribution to education, the problem of linking (aspects) of subject matter towards desired educational outcomes becomes evident.

Clearcut definitions of educational/pedagogical concepts are vital in the phase of operationalisation of the aspects of drama towards manageable education-related objectives.

Terms like «intercultural», «multicultural», the «anti-racist approach» had to be «combatted» in the group in order to achieve the clarity needed to attach content and relevant subject matter to the terms.

On this was reported:

> «We felt that intercultural education - or anti-racist education, as we later defined it - should not simply be relegated to subject area concerns, but should permeate the whole curriculum of the institution.» (Dodgson, p. 3)

2. The humanistic approach to drama

The development of the individual is regarded as the main focus in the humanistic approach.

3. Developing the pupil as a social(ised) human being is the core of attention in this approach.

> «While agreeing with the humanistic function of drama in education it was agreed that drama could be and should be used in a much more political way.» (Dodgson, p. 2)

4. The question of the relationship between drama and theatre

> «Whereas this used to be a problem with drama teachers, the working group agreed that 'process' and 'product' were all part of the same experience and therefore it would be erroneous, if not foolish, to separate the notion of presentation and performance from process; that it all ought to be seen as an integrated whole.» (Dodgson, p. 2)

5. The question of policy versus practice

It was recognised that policy is important to practice, that policy shapes ideas and notions like (anti)-racism, etc.

But it was recognised too that there is often a strong tension and discrepancy between the development of the ideas and notions versus its application in the practice of drama teaching in educational settings.

3.3.3 WHY DRAMA?

> It was felt that drama is «a unique method of learning in that it offers a sort of first-hand experience of being in other situations, of seeing things from other people's perspectives, in actually being able to actively see what it feels like to be in someone else's shoes. This was felt to be a very powerful tool. We also discussed the fact that drama uses the total body and all the senses. Drama, it was felt, is very powerful in exploring issues of value, trying out solutions and opening up the whole field of interaction between people.» (Dodgson, p. 2)

3.3.4 «KINDS OF DRAMA», SUBJECT MATTER, METHODS

On kinds of drama:

- There should not be a dichotomy between theatre and drama;

- Various approaches seen on a continuum:

  from silence to sound; from the verbal to the non-verbal; from stillness to action.

  It was stated that these points cross each other.

- Dominant within the drama experience of children are styles and forms of drama largely based on the naturalistic. Dealing with that issue is of a particular importance.

- It was stressed as an important issue that drama needs to relate to real issues.

On subject matter:

The last thing that should be done in drama is locking the students, being contradictory to the aim of broadening the student's experience, develop their thinking, their cognitive and affective growth.

Giving respect to these developmental aims means selecting those materials and bringing in subject matter that enables students to broaden their experience.

On methods:

As drama exists in various, very different settings, it was felt that there is a constant need to explore other forms of drama.

But a point was made too about the need «to explore other forms of drama and other cultural traditions in broadening, enriching, but also radicalising our practice.» (Dodgson, p. 3)

- Treating drama in terms of a production, was seen as being important, considering all the aspects of the circle of why, how, to what end; having all the aspects of production/performance and reflection in an entity with its own logic.

- The drama method and the expression of real feelings:

  «Also, within our method we need to think of the children learning from their experience and being able to express their real feelings. Now it was seen as problematic because it raises the question about what one did about the expression of these real feelings. We felt that there was scope within the drama method to do that.» (Dodgson, p. 2)

Whatever method is selected, whatever the educational setting will be in which drama has its place, the integrity of the drama teacher will be an item of constant attention. The drama group reported: «The teacher also has to be true, honest and precise in doing drama work.» (Dodgson, p. 2)

3.3.5 THE NEUTRALITY OF THE TEACHER AND THE ANTI-RACIST APPROACH

Making deliberate choices, like an anti-racist approach and maintaining a so-called neutral/objective position at the same time is impossible, trying to achieve educational goals implicitly means taking a position. Although a (drama) teacher may be considered to be «neutral» by law, contributing to the student's development requires firm choices on content, method and scope.

The only educational safeguards one has at one's disposal are a sound philosophy of education combined with a well developed feeling of integrity as a teacher.

3.3.6 OBSERVATIONS

1. Training the trainers of teachers is getting to the source: specific drama input is badly needed.

2. A greater emphasis should be put on team teaching - a lot can be learned crossing subject borders and subject teams (within and outside the arts).

3. Drama is a powerful tool in promoting anti-racism; the group emphasises the direct and indirect method through permeation.

4. Drama can and must be used in an instrumental way for changing attitudes in people.

5. Drama is an appropriate tool to problematise structural, societal and institutional racism.

6. Anti-racist education should be permeating the whole curriculum, and not be tied to a specific subject.

3.3.7 RECOMMENDATIONS

The drama group would like to make the following recommendations:

1. «The need to promote research in the field of drama in education in order to seriously enter into the academic debate about the validity of the form to the educational experience of students.

2. The need to promote the fact that drama and arts education are important and essential to the educational experience of students.» (Dodgson, p. 3)

3. In a conclusive remark the group recommends to continue the work commenced in Bergen, be it in a seminar, conference or publication on the basic issues the drama group dealt with.

3.4 SEMINAR GROUP D: LITERATURE

Papers submitted to the group:

KIMBERLEY, Keith. No longer an option: intercultural perspectives on the literature curriculum.

LUCHTENBERG, Sigrid. Migrant literature in intercultural education.

DABYDEEN, David. Equiano's travels: Lessons from the 18th century. (working title)

The literature group followed the spirit of Pieter Batelaan's introductory paper, their work focusing mainly on question 1: «How can we use literature education to achieve the aims of intercultural education?»

Following Sigrid Luchtenberg's line of argument in her paper, the group was very conscious of the difficulties combined with complexity of intercultural learning in relation to literature education.

On this very issue two inter-related (overarching) concepts were the subject of consideration and debate:

- conflicts in our societies
- the culture of the classroom in which learning takes place.

In Kimberley's words:

«we emphasise this point because many people may assume that opening the school doors to world literature, and to the literature currently being produced by minorities in European societies, constitutes both necessary and sufficient conditions for an intercultural literature curriculum. We want to insist it is far more difficult than that. We propose two related arguments:

1. Intercultural principles have to be spelled out in all their complexity, including reference to issues of status and power or lack of it.

2. The practice developed from these principles must be attentive to context. This context is both the complex ethnography of the classroom and the social, economic, political and historic dimension of the wider society in which the classrooms themselves are situated.» (p. 2)

In laying out the map of an intercultural approach to literature the group focused on classroom interaction and the importance of story-telling in which especially Professor Rosen's paper proved to be valuable. Three major fields required to be investigated in their full complexity towards classroom interation and story-telling:

- intercultural,
- literature,
- teaching.

3.4.1 INTERCULTURAL

Regarding the concept of «intercultural» the group felt at ease in Micheline Rey's book «Training teachers in intercultural education?» (Council of Europe, Strasbourg 1986). Key words applicable:-

- interaction, exchange, breaking down barriers, objective solidarity. (Rey, p. 17)

- economic, political and cultural dominance - contextuality of cultures. (Rey, P. 25)

The national policy's attitude towards applying (or not) intercultural principles is of vital importance in how the literature curriculum is formulated and worked out in the practice of the classroom:

> «Thus a national literature curriculum can be shaped according to the principle of starting from the local (including local authors, writers in dialect, school students' writing) and moving progressively outwards to national and international perspectives, as in the current literature curriculum in Norway. Alternatively, a national literature curriculum can enshrine a nationalistic view of the world, and, rather than reflecting a moment outward, can reflect a turning away from world perspectives. In 1984 Borrelli and Essinger referred to this as 'an ideology of blood and earth'.» (Kimberley, p. 3)

Responding - in a proper way - to the (literature) messages from within the minority communities is like walking on a road with hidden pitfalls in societies

> «which use examinations in the national language and literature as a key means of selecting those who will run society and attempt to keep marginal, or invisible, writing which criticises or embarrasses the majority population.» (Kimberley, p. 4)

In terms of «confidence», blocks will be on the road:

> «People who are regarded as temporary residents, who are attacked daily on the streets and who have their homes set on fire may be justly angered by pleas for reciprocity of cultural exchange, mutual tolerance, and internationalism in which inequality is maintained.» (Kimberley, p. 4)

3.4.2 LITERATURE

A «dramatic» discrepancy is visible between the extreme ends of the continuum constituting the category «literature». On one side the traditional canons of national literature keep their places, firmly fixed by tons of critical writing.

> On the opposite side «we have a vast range of things that young people read, watch, hear and enjoy with respect to which the conventional critical apparatus used in schools has little to offer.»

«Schools have used the sacred texts as objects of contemplation and appreciation. But on the things that engage children's minds outside the classroom they have had little constructive - and quite a lot unconstructive - to say.

For our purposes we wish to go beyond the traditional bounderies of the category and to talk about reading for a range of purposes, some which young people engage in already, and some in which they can be encouraged to engage in. We also wish to challenge the idea that there is a correct reading of a text. Our knowledge of classrooms, especially those where there is a diversity of cultural backgrounds and experiences, suggest that the differences between individuals' readings of texts is powerfully accentuated in a multicultural society.

It is perhaps also important to add that the existence in the classroom of books from different cultures throws new relationships between texts and suggests new readings for traditionally used texts.» (Kimberley, p. 4-5)

3.4.3 TEACHING

The group discussions were centred on the student, his learning and the conditions for learning.

«In exploring the importance of the narrative in the classroom, we became aware of the fact that teachers will also be learners within a story-telling classroom, with teachers and students exchanging stories - sometimes from one language and culture to another. In such a classroom the languages and dialects of the home have a place as does the home-based knowledge of the school student; for example, the store of stories they have heard and can re-tell.» (Kimberley, p. 5)

The complexity and challenges, but above all the nature of story-telling in intercultural education, are vividly illustrated in an account of the arrival of a Turkish boy in a London classroom.

In view of the limited amount of space, we are urged to sum up the observations and immediate messages derived from this account.

1. A pupil - every pupil - must have room to make his or her own messages in his or her own words.

2. A pupil must be seen as having value in the group; he or she can be a source of learning, and of message-making in others.

3. The pupil's pain must be perceived, sympathised with, and as far as possible alleviated, by those in his/her company.

4. The pupil's progress must be shared; achievements acknowledged: this becomes part of a corporate class responsibility and involves showing, sharing and performing the work.

i. Classroom atmosphere must be interculturally supportive.

ii. The teacher must be brave enough to be a learner as well.» (Kimberley, p. 7-8, slightly abridged)

3.4.4 RECOMMENDATIONS

1. A follow-up conference (conferences) is recommended paying «attention to richly-textured, highly specific, ethnographic studies of classrooms.» (Kimberley, p. 8)

2. It is recommended that teacher education is addressed to «recognise and build from children's existing linguistic resources but they also need knowledge of how to negotiate with their students their contradictions of the society in which they live. It is not enough to encourage children to read, talk, write.» (Kimberley)

3.4.5 OBSERVATIONS

A conclusive observation drawn from the literature group's report to provide the recommendations in the proper context:

Referring to 1. A follow-up conference:

«The value of teacher descriptions of their own practice is considerable in getting to the heart of what is happening in the transactions between student and teacher, and student and student, and such descriptions can be supplemented by a variety of forms of further information concerning the students, the classroom and its resources. It would not be unreasonable to base a conference on such testimony and to explore what happens to intercultural principles in the 'untidiness' of classroom interactions.

To be useful it would need contributions from greater numbers of people from the minority communities than we have achieved in the conferences so far.» (Kimberley, p. 8)

3.5 SEMINAR GROUP E: INTERCULTURAL ARTS EDUCATION POLICY

Although no specific papers were submitted to the policy group, their report explicitly mentions Bob Ferguson's paper to have been stimulative, whereas the general papers had a «generative» role to the discussions.

The work of the policy group in categories:

- Two vital premisses;
- The training of teachers;
- Major fields of decisions;
- What must multi/intercultural education look like?
- The arts in intercultural education: The core of the curriculum;
- The child as an individual;
- Observations;
- Policies and possible activities.

3.5.1 TWO VITAL PREMISSES

«The policy group underlined the importance of two overarching aspects:

1. Teachers (whether they work at primary or secondary schools, teacher training centres or universities) must know their role concerning intercultural education is of vital importance because of their direct relation with pupils and students. They are not allowed to withdraw themselves from that responsibility despite the political and national policy about intercultural education.

2. It is suggested, that teachers be aware of the existence of two systems in our societies that is: 'official culture' on one hand and 'popular culture' on the other, and realise how they operate in relation to the two systems.» (McLeod, p. 1-2)

Drawing from anthropology/sociology the group linked «official culture» to «closed system» and «popular culture» to «open system». On the closed system:

«To the 'official' culture belong the institutionalised forms of science (eg universities), art (eg museums), music and dance (eg theatre), etc. Political decisions regulate this system. Changes in this system come from the top to the bottom. School is part of this system, which tends to be a closed one.» (McLeod, p. 2)

On the open system:

«The popular culture tends to be an open system, which includes everyday and everyone's living.

It is also characterised by:

- the trivial and leisure time culture;

- sub-cultures and alternative cultures with well-known expressions (eg graffiti, alternative theatre).»

«Identification and image-building of individuals or groups of individuals is part of this system.»

Referring to Premisse 2 the following citation is of importance:

«To have precise ideas of the working of the two systems is a prerequisite for introducing changes experienced within the open system into the closed system.» (McLeod, p. 2)

3.5.2 THE TRAINING OF TEACHERS

«The result of our proceedings reflects above all the challenge of having to define a framework for the training of teachers, who would have the artistic and didactic 'realities' of the arts, ranging from architecture, sculpture, painting and drawing, and passing through crafts and design, music and dance, all the way to the dramatic arts, integrated into and with 'learning processes' already determined by 'interculturalism'.» (McLeod, p. 2)

3.5.3 MAJOR FIELDS OF DECISIONS

Once a strategy for change is formulated, based on sound premisses and rooted into reality, the change agents (teachers) desperately need to be aware in what fields decisions need to follow: the following fields of decisions were identified:

- Power and influence:

«Sharing of rights and responsibilities is a fundamental criterion of democratic societies. If education is to be most effective, it must teach children how to share power. To teach people (eg children), how to share power, the school system must be just and fair in itself. Schools therefore:

a. must be exemplary;

b. must develop the knowledge skills, and attitudes for sharing rights and responsibilities;

c. potential citizens and members of society must be provided with the opportunity to secure their access and participation to the resources and benefits of the society. This includes recognising and helping them to overcome the in-built barriers in our industrialised society.»

- Access and participation:

«For educational systems to be able to teach equality of opportunity, they must be exemplary, which means not only that the position of teachers must be 'open', but also relates to who has access to the school. Beyond talking about equality of opportunity, there must be indicators that equality of achievement or equality of outcome is on the agenda or part of the plans. In other words, that children are not discriminated against by reason of 'who' they are with regard to race, origin, etc.»

- Resources:

«Policies and even curricula or programmes are empty if no resources both human and financial, are provided to carry them out. The question then is, more particularly, what assistance are classroom teachers being given to work with all children? It must be recognised that the 'arts' are a very important means by which cultural similarities and differences can be understood.»

- Resistance:

«Bureaucracies, institutions and professions by their very nature resist change. This resistance is often attributed to 'society' but it is usually more immediate. The work of educational institutions personnel and systems which multicultural and intercultural education, if they 'see their system' can be made easier and more successful.»

- Curriculum:

«The curricula of schools must be open, open to the cultures and the people in the society and community. Teachers therefore must be able to adapt the curricula. They must be able to use the resources appropriate to the cultures of the students. The curriculum not only must reflect and assist students regarding their sense of identity, it must also include opportunities for inter-group relations. Included should be examples of:

- how to accept other people,
- how to understand other people,
- how to relate to others;

in other words, the knowledge, the skills and attitudes necessary to know how to treat other persons as they would like themselves to be treated. Curricula must provide for more than mere cultural reproduction of the dominant culture.» (unabridged from McLeod's report p. 4-5)

3.5.4 WHAT MUST INTER/MULTICULTURAL EDUCATION LOOK LIKE?

«For multicultural and intercultural education to be most effective, it was considered that it must:

a. be anti-racist;
b. be supported by policy and administration;
c. be aware of the community and of the people and cultures in the society;
d. be relevant to all the students;
e. help all children to access and participation in the society.»
(McLeod, p. 4)

3.5.5 THE ARTS IN MULTICULTURAL EDUCATION: THE CORE OF THE CURRICULUM

«Starting from given experiences that 'The Arts', as definite modes of human expression and creation, have the same function as intercultural education in terms of going or reaching in an overarching way through everything we are doing in and for the schools; we should place the arts in the centre of everything we are doing, which in turn should all be aimed at the maximum of benefit and improvement of the situation and potential of the pupils in our diversified societies.

In this context, it seems irrevocably necessary that each child is provided with the maximum opportunity to develop as a human, to his or her maximum potential. In order for this to be, each child's cultural background must be recognised, reflected and reinforced in the classroom.» (McLeod, p. 3)

3.5.6 TREATING EACH CHILD AS AN INDIVIDUAL

«In order to treat a child as an individual, a teacher must, to start with, be 'open-minded' to that child's cultural background in terms of:

1. accepting him or her as a person;

2. helping that child develop a positive concept of himself or herself;

3. thus making for the child to develop as to become a valuable contributing member of the society, the community, or for that matter, the world or humanity.» (McLeod, p. 3)

3.5.7 OBSERVATIONS

On the exchange of knowledge between intercultural education and the various other academic disciplines the following was noted:

«Staring from the fact of a given fragmentation within the scientific universe, eg the universities, into individual disciplines which seldom communicate between each other, let alone with intercultural education, it is suggested that we must further the exchange of knowledge between intercultural education and the various other academic disciplines, in two ways. On the one hand, interculturalism would profit from the methodologies and results of the sciences, while interculturalism should be introduced into each science and its application, including the teaching in school and other places, in terms of theory and practice.

Starting from the urgent need to reconsider the very basis of our understanding of the human being in the light of child development and teacher-pupil relationship on the one hand, and in terms of sociological and administrative criteria on the other, an innovative kind of 'the study of man' is required, trying to overcome, for instance, scientific reductionism as well as creativity reduced to mere improvisation. Of special importance is the impact of the technological media, above all the electronic, which are not to be considered as being just another device but rather do introduce a whole new dimension of reality as well as 'losses of reality' with subsequent opportunities, challenges and dangers.» (McLeod, p. 6)

3.5.8 POLICIES AND POSSIBLE ACTIVITIES

An inventory was made by the policy group resulting in a check-list tailored to meet the needs and possibilities of the IAIE, individual members, and to the field of arts education.

«Policies in terms of tasks to be eventually assumed by IAIE:

- possible statements, suggestions, petitions etc, emerging from this conference, directed to the public (eg governments, educational and other institutions, the mass media, other conferences etc);

- engaging in different kinds of activities destined to give a promotion of intercultural learning a character as educational movement and/or campaign;

- the preparation of written material to be distributed, either by the IAIE or by its individual members or institutions.» (McLeod, p. 6)

«Policies in terms of tasks to be eventually assumed by individual members, participants of the conference along the consensus reached at the 4th conference:

- Intercultural activities of members of IAIE, participants of its conferences and other defendants of intercultural education, in their daily lives, at work, in leisure, in their writings and participation in other public conferences and events of all kinds;

- distribution of publications, materials resulting from documentation bibliographies, occasional papers as well as the self-description of IAIE, wherever this can be done;

- foundation and maintenance of intercultural self-help organisations covering a wide range of activities beyond the mere satisfaction of the most basic needs of subsistence and self-defence, including both social and aesthetic configurations.» (McLeod, p. 6-7)

«Policies in terms of tasks to be eventually assumed in the field of arts education:

'The Arts' and 'The Aesthetic' should be reconsidered from an intercultural viewpoint with emphasis on the structure and functioning of art as interculturally responsible human communication. Regarding applied technology, eg electronic media and devices, special choices should be made within artistic environments and manifestations including aspects such as ecological consciousness and health education.» (McLeod, p. 7)

RAPPORTEUR'S CONCLUSIONS:

Summarising the enormous amount of suggestions and recommendations is virtually impossible without some systematic approach.

To give some indication the following matrix expresses in which group a given item was found of importance. One needs to consider that only formulated recommendations are included.

Category of proposed action	Music	Arts/Crafts	Drama	Literature	Policy
Promote current development in the discipline	X	X			X
Promote research and review research	X		X		X
Improve teacher training and design graduate courses	X	X	X	X	X
Organise international networks incl. newsletters	X				X
Organise follow-up conferences to Bergen	X	X	X	X	X
Contact publishers	X				
Organise data-banks	X	X			X
Re-examine existing materials	X	X			
Stimulate positive discrimination in teacher recruitment		X			
Design teacher/study materials	X				X
Co-operate with teacher unions		X			
Stress the importance of discipline in education			X		X
Promote team teaching			X		
Stimulate contributions from minority groups in IAIE conferences			X		
Interculturalism should permeate whole curriculum	X	X	X		X

For detailed information: please see each group's recommendations.

It comes to mind that:

- the field of arts education is beginning to become more and more conscious that interculturalism in arts education is of vital importance to the field, and to education;

- the field of arts education is aware of the fact that intercultural arts education is far from easy, that it requires efforts to the utmost from each member of each discipline of the arts;

- this second international conference (the first was the INSEA conference in Bath, United Kingdom, on «Many cultures - many arts») is just the beginning of a movement that must lead to an attitude of intercultural arts education as a matter of course;

- there is a great need for improvement of our teacher education regarding matters of interculturalism in arts education;

- there is a great need for follow-up conferences on a number of important topics eg «the ecology of the classroom» (literature) «Mass-media - mass-culture, popular culture - popular arts» (arts/crafts), etc.

- we should use our imagination in finding new ways and networks, organisations etc, in order to co-operate on issues relevant to intercultural arts education. On this specific issue one could contact supra-national professional organisations in the arts like INSEA and DACI etc, to find ways to co-operate and spread the intercultural message;

- there exists a hunger among «intercultural educationalists» to start, review or propose relevant research on items and aspects of intercultural arts education.

- the organisation of this conference was at the right time, in the right place, and done by the right colleagues.

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